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SKETCHES IN SEVERAL STYLES.



NE of the most substantial and serviceable of the old English styles is known as the Jacobean. It appeared in England during the time of Charles I., the earlier forms of the style being crude, but vigorous. Grinning masks, contorted shapes and bulbous turnery were in vogue, whilst the strap work ornamentations of Elizabethan art were not infrequently employed. During the reign of Charles I. the Jacobean style

was remarkably finished and elegant. The furniture exhibited delightful shapes and well designed flat carvings, running patterns and intricate lacings, which deserve to be carefully studied for reproduction at the present time. Much of the old chair work, too, defies competition. The grand old armchairs and stately settles of Jacobean times have survived hard usage in halls and farms for more than a couple of centuries, and even at present are doing active service. It is indeed a style of art worthy of continuation, and has been used for the past twenty years, more or less, by most of the leading furnishers in this country. In unstained and unpolished oak, or in dull polished walnut, it lends itself admirably to the requirements of modern taste, whilst its interesting detail and substantial parts are peculiarly appropriate to the sturdier fashions of to-day.

In the Jacobean hall furniture delineated on the present page we have endeavored to reproduce something of the grandeur of the old work. Hat stand, bench and center table are massive and graceful, and the barometer, gong-stand and flower or bust pedestal are also included in order to complete the group of Jacobean hall furniture.

Chippendale was, perhaps, the most noteworthy of all the old English furniture makers. The volume of designs which he published in the middle of the last century, the reputation which his tasteful productions achieved and the masterful manner in which he adapted the bent of his genius to the eccentricities of the times, show him to be a thinker as well as a clever business man. It is easy enough in these days to point out the follies of his style, and to say that "Gothick" temples and Chinese pagodas are inappropriate forms for cabinets and

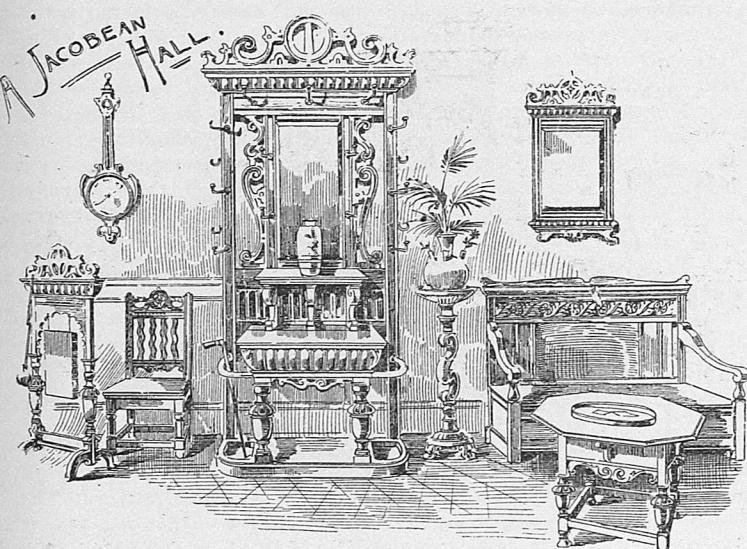
a-brac. Thus he brought into existence his Chinese style, and when we remember how little was really known of Chinese taste in this time, and when we remember, too, how exacting the public is in the matter of eccentric taste, we cannot help wondering at the beauty and spiritedness of his fancies, despite their inelegant encumbrances. Chippendale's style will last as long as tasteful furniture is required, and drawing-rooms and libraries such as are in our sketch will never lack admirers. In our sketch we have reproduced some of the characteristic features of Chippendale's taste. The bookcase, with its fretted doors, the corner china cupboard and screen, are quite to the style; whilst the easy and small chairs are similarly in keeping with this favorite style.



The Sheraton is perhaps the most serviceable of all the delicate and elaborate fashions of furniture. Unlike the Adam style, with which it is so frequently confounded, it contains much choice detail which is rational and practical. The excessive costliness of Adam decoration, and its flimsiness and stucco-like appearance find no counterpart in the pure and practical ornamentation of Thomas Sheraton. Here, in the dainty cabinets and wardrobes of the masterly artist, we find only such embellishments as can be legitimately applied to woodwork, inlayings, carved mouldings, metal work and a little gilding or painting. It is this restrained beauty that marks the furniture of Thomas Sheraton as a standard of industrial art. Consummate beauty and skilful construction are so harmoniously combined in these old examples of 18th century cabinet work, that many of Sheraton's and Heppelwhite's pieces are considered to be unsurpassable even at the present time. It is with pleasure that we repeatedly call attention to the lovely handiwork and printed fancies of Thomas Sheraton. As an artist gifted with a bright imagination and possessed of a very practical grip of his subject, he ranks with his better known predecessor, Thomas Chippendale; but having lived (we cannot say flourished, because he was miserably poor) in more artistic times, his fancies were not "compelled" into the channels of "Chinese and Gothic taste," and hence his conceptions were unencumbered and pure.

It is a beautiful style this "Sheraton," and very appropriate for cabinet work. The needful balance of proportion, the simple arrangements, the delicate lines and bands of marquetry, and the inlaid arabesque peculiar to the mode, form good groundwork for the modern artist to work upon. There is scope for such a style nowadays, and there is need of it as a practical and sweet rebuke to the depraved fashion for the Louis Quinze.

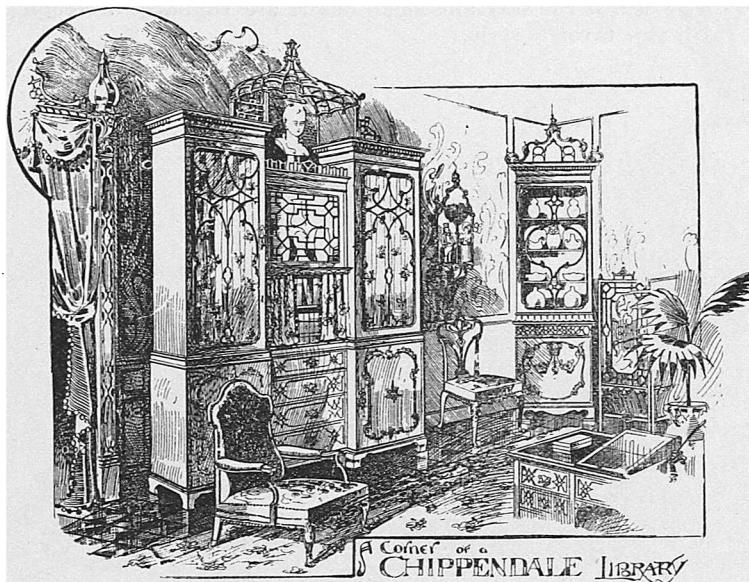
Satinwood or dark mahogany are suitable woods for Sheraton furniture, and in the new designs which figure on this page we should advocate the employment of the latter, with satinwood lines and stained marquetry. The arrangement of the wardrobe is compact and useful; the disposition of the cupboards and drawers, as well as the introduction of the long glass, are modern features which are designed in accord with the style. The introduction of the candlesticks at either end of the toilet table is similarly novel and useful, and the half round ends are a graceful departure from the general squareness of such toilet tables.



bookcases, but there is much to be learned of the good that is contained even in the weirdest of Thomas Chippendale's designs.

At the time when this old artist was commencing his career, the bulk of the best decorative furniture was imported from abroad, and such movable woodwork as was produced at home was characterized by the worst forms of the degenerated Queen Anne fashion. When Chippendale commenced to work, however, he had an eye to the public dissatisfaction in this matter and perceiving how Chinese pottery and pagodas and "Celestial" curios generally were beginning to be appreciated and admired by the more wealthy and tasteful of the people, he turned his attention towards creating a style that should accommodate the general mania for collecting such Oriental bric-

The Italian is regarded by many as being the most beautiful of all the Renaissance styles. It is the parent style, and at its best period was remarkable for its grandeur and power. The vigor of Michael Angelo and his school wrought their wonderful influence on the arts of Italy and created a style which spread to every civilized country of Europe. From it grew the Renaissance of Spain, the Francois Premier of France, the Elizabethan of England and the Renaissance of Germany and the Low Countries. Each of these several offspring had its national characteristics, and in course of time each several style became distinct from



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the other, and far removed from the original Rinascimento of Italy.

To the parent of these many modes we turn, then, and behold a style of architectural character, but elaborate in detail, and divided in its ornament between the chaste and the grotesque. Some of the arabesque carvings of the Cinque-cento period have remained unequalled for gracefulness and masterly production. Some of the carved chairs and marriage chests, on the other hand, are wonderful combinations of beautiful proportion and vigorous grotesque sculpturing—a species of art which, though it shows much boldness and ability, as well as comicality, yet does not commend itself as appropriate for domestic furniture.

In the Italian furniture designs herewith we have been content to confine ourselves to the simpler and more dainty character of the Cinque-cento, and we have therefore shown the sideboard in a somewhat architectural manner. The fluted pillars which stand to the front of the upper part, carry a cornice, which, for the sake of lightness, retires in the center in a curved form. The introduction of the oval opening at either end is novel and effective and would materially enhance the appearance of stability. The usefulness of the article is well considered in the ample drawer and cupboard space below and the shelf room, whilst the mirror at the back will satisfy the general appreciation of a large-sized looking glass in the sideboard.

The chair is designed in comfortable lines, and is quite characteristic of the refined sturdiness of some of the old Italian seats. The square legs correspond with the carved supports of the dining table, and the suite is completed by the small side sketch of the chimney-piece to match. The upper part of the chimney-piece is a repetition of the back of the sideboard, but the lower part is designed after the manner of the broad imposing fireplaces of Renaissance times. In this, it will be seen, we have brought the frieze forward, and have supported it by means of a sturdy bracket.

DECORATIVE NOTES.

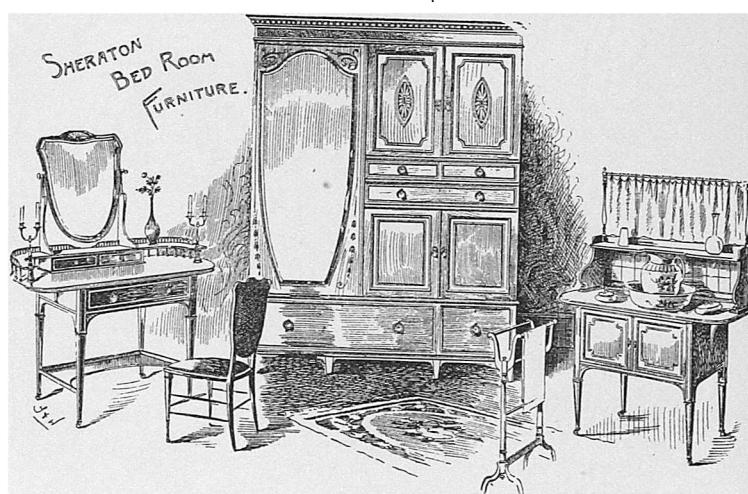
GOLD or bronze should never be used *en masse*, or in profusion, but should be used sparingly and with judgment, or it will suggest ostentation. It ought never to be used on backgrounds, unless in very small patterns or in mottled effects, or when closely covered with ornament, but rather introduced to heighten an already rich piece of coloring.

A PRETTY dining room is trimmed in polished oak and has a stained glass light in the roof. The paper has a blue and gold bronze figure on a buff ground. There are gold mouldings below the frieze, which has copper bronze ornaments on a cream ground. The ceiling has a frescoed panel which is a stencilled repeat of three ostrich plumes in buff, being stencilled in figure taken from the paper in color and gold, on a cream ground.

THE ordinary papered ceiling is one of the decorative mistakes of the age. Color of some kind is necessary in a ceiling, but the color should be ivory or faint terra cotta, green, blue or yellow. The best decoration is, of course, the hand painted border, with the perfectly plain painted centre, but if this be too expensive, then get a simple, unobtrusive wall-paper border, and lay in the center of the panel, in stiling, in some of the above plain tints in ingrain paper.

A PRETTY reception-room has a pressed paper in drab, blue and gold in Empire ornament on cream ground. The framing of the bay windows, doors, carved Empire mantelpiece and sliding doors are of the finest Spanish mahogany. The panel in the ceiling is filled in with buff, and has a dado at either end, from which spring scrolls and shields in olive, gold and terra cotta. The plaster ornament in the center consists of five panels, differently decorated. The tiling of the ceiling has an interlaced stencil on a buff border. The cove is a painting of various tints of terra cotta and olive. The frieze is a hand-made reduplication of the wall pattern in gold and terra cotta.

AT the time when wall coverings were a luxury enjoyed only by the few, there was little or no danger of rushing into the display of bad taste by extensive decoration of this or any other part of the house, but to day, when one has thousands of styles, designs and colors to choose from there is great danger of having too much style and effect, so that very often the eye is actually rested by a return to plain white walls of our grandfathers. When one has gone into rooms where the walls are covered with hideous glaring papers, or made dark and gloomy with heavy hangings, and where every chair, mantel, bookcase or shelf has a bit or end of some material hanging from it, one is actually thankful for four plain white walls and plenty of sunshine.



A SQUARE room must be made to take on an altogether different shape before it will please anyone who has an eye for the beautiful. No room can lay any claim to beauty that is not broken up into odd angles and corners, which form an excellent foundation for decoration. Every article in a room may be all that a wealthy beauty lover could desire, but if they are arranged in prim and inartistic fashion each article detracts from the other and lends no note of beauty to the whole. Look well to the corners and the center will assume an artistic character that you will not gain if the sides of the room are unbroken. Odd corner seats are built of wood or rattan, piled high with soft cushions, with a quaint little table for tea or fancy work, potted plants, and, in some instances, artistic drapery falling from the ceiling and draped back in Oriental fashion, with an artistic brass or wrought iron lamp hanging from the ceiling.